FREDERICK CHOPIN'S WORKS.

Instructive Edition

with explanatory remarks and fingerings by

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Author's Edition in English by

ALBERT R. PARSONS.

Volume XI.

CONCERTOS

for the Pianoforte.

Concerto No. 1.... E-minor Op. 11.

" No. 2.... F-minor Op. 21.

Entered according to international treaty.

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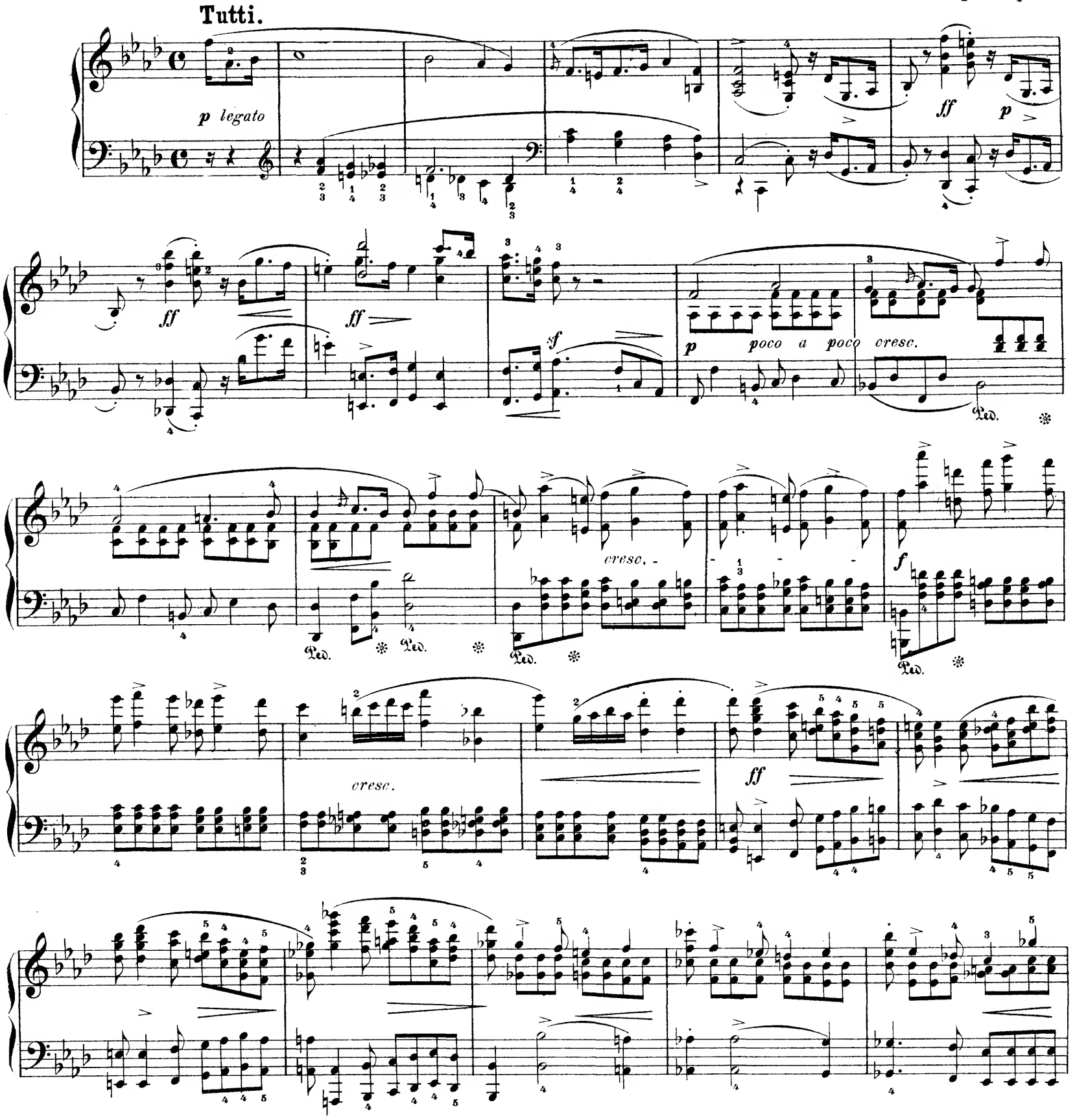
Concerto II.

1) **Maestoso.** (♩ = 138.) Fr. Chopin, Op. **21.**

Tutti.



1) Dieses Concert ist trotz der späteren Veröffentlichung früher entstanden als das in E moll. Chopin spielte es im März 1830 in Warschau, als letzteres noch nicht fertig war. Die Metronomisirung des ersten Satzes scheint, insbesondere für die Cantilene, ein wenig zu schnell gegriffen zu sein.

1) In spite of its later publication this concerto was written earlier than the one in E-minor. Chopin played it in March 1830 in Warsaw, before the latter one was finished. The metronomization of the first movement seems, especially for the Cantilena, a little too fast.

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cresc.

f

Ped. ✻

ff

p

Ob

dolce e legato

Fag.

Cor.

Ped. ✻

Viol.

p

Ped. ✻

f

cresc.

ff

sf p

Clar.

Fl.

Viol.

Cor.

Fag.

f

f

p

p

Viol.

Ped. ✻

Ped. ✻

Viol.

Solo.

pp

ff

Ped.

p legato

legato

f

ff

f

sff

Ped.

con forza

p 2)

sempre legato e p il basso

cresc.

tr

f

Ped.

Ped.

stretto

p

Ped.

Ped.

sostenuto

pp

sf

Ped.

Ped.

2) Im Hinblick auf die zwar nicht selbstständige, aber doch continuirlich fortfliessende Orchesterbegleitung erscheint es geboten, vor erheblichen Taktfreiheiten beim Vortrag der folgenden Cantilene, sowie des Seitensatzes in As dur zu warnen. Am ersten vertragen die eingestreuten Fiorituren eine geringe Verzögerung des Tempo's. Mikuli betont ausdrücklich, dass das Metronom nie auf Chopin's Clavier fehlte.

2) In consideration of the orchestral accompaniment, which although not independent, nevertheless flows continually along; it seems advisable to warn against any considerable freedom of time in the delivery of the following Cantilena, as well as in the secondary subject in A-flat. First to bear a slight retardation of the tempo are the interspersed Fiorituri. Miculi lays special stress upon the fact that a metronome was never wanting on Chopin's pianoforte.

Ped. Ped. Ped.

f *cresc.* *p* *mf* *f* *sf* *cresc.* *sf* *f* *(p)*

3) oder etwas leichter
or somewhat easier

poco riten.

a tempo
con anima

leggiero

sempre legato

poco riten.

a tempo

con forza

cresc.

sempre più stretto

f ff pp leggieriss.

p con duolo

risoluto

4) Am besten vertheilt man diesen Lauf wohl in dreimal vier Zweiunddreissigstel und eine Sextole.

4) Probably the best way to divide this run is in three times four thirty-seconds and a sextuplet.

dolce

(cresc.)

cresc.

f

ff

sf

5) Herausgeber muss es dahingestellt sein lassen, ob die von ihm notirte Phrasirung die authentische ist. Es finden sich hier und in der Parallelstelle Abweichungen, welche nach Vergleichung der besten Ausgaben immerhin der Möglichkeit Raum geben, dass eine Bindung des Sechzehntels an das Achtel beabsichtigt war. Unsere Entscheidung ist wesentlich durch die Forderung einer bequemeren Spielbarkeit beeinflusst.

5) The editor leaves it an open question whether the phrasing here given is the authentic one, or not. Here and in the parallel place, there are deviations which, after a comparison of the best editions, leave room for the possibility that a binding of the sixteenth to the eighth was intended. Our decision is essentially influenced by the requirements of greater convenience of execution.

cresc.

Tutti.

Ped.

cresc.

Clar.

Fag.

cresc.

Ped.

Fl.

poco ritard.

a tempo

Solo.

con anima

Fag.

Viol.

Fag.

6) (quasi trillo)

6) quasi trillo

7) Einige Ausgaben schreiben diesen Vorschlag im Werthe eines Achtels aus.

7) Some editions have this appoggiatura written as an eighth-note in value.

Viol.

(un poco più moderato)

con forza

leggieriss.

poco riten.

(Tempo I.)
a tempo

f

sf

poco a poco cresc.

f

sf

sf

sff

con

forza

Tutti.

cresc.

ff

sempre ff

Solo.

p *sostenuto*

poco riten.

a tempo

con anima

dolciss.

riten.

8) Ausführung etwa so:

9) Nach einigen Ausgaben ♭ statt ♮

8) *Execution.*

9) *According to some editions* ♭ *instead of* ♮.

a tempo

ff

f

risoluto

dolce

10) Man vergleiche, was in Anmerkung 5 zur Phrasirung dieser Stelle gesagt ist.

10) Compare with the Observation on the phrasing of this place in Remark 5.

sf *con fuoco* *sf*

cresc. *ff*

cresc. *f* *cresc.* *ff*

cresc. *f*

Ped. * Ped. *

sf **Tutti.**

ff 11) *fr* *sf* *ff* *f*

Ped. * Ped. * Ped. * Ped. *

ff *p* *f* *ff*

Ped. * Ped.

11) *(quasi trillo)*

1) **Larghetto.** (♩ = 56.)

Tutti. **Solo.**

pp *p* *pp* *pp* *pp* *pp*

Fl. Ob. Clar. Fag. Viol. Fl. Ob. Fag. Viol.

con molta delicatezza

dim. *dolciss.* *legato* *dim.*

1) Dieser Satz gehört sowohl durch die Zartheit und Gluth der Empfindung als durch die höchste Feinheit des Geschmackes zu Chopin's vollendetsten Schöpfungen. Die Hauptschwierigkeit seines Vortrags liegt in der Vereinigung des innigsten Cantilenentons mit jener Decenz in der Anwendung von Taktfreiheiten, ohne welche das tempo rubato leicht in das Unkünstlerische ausartet. Hauptsächlich mache ich darauf aufmerksam, dass der leidenschaftliche Seitensatz (von As moll ab) nicht gar zu sehr im Recitativstyl zu fassen ist. Der im Accompagnement häufig auftretende Rhythmus (♩ ♩. ♬ ♩ ♩ | ♩ 𝄽 –) weist auf eine sorgfältige Behandlung des Metrums hin.

2) Nach einigen anderen Ausgaben heisst der Rhythmus:

1) This movement, by reason of its tenderness and ardor of invention as well as the highest refinement of taste, belongs to the most finished of Chopin's compositions. The chief difficulty in its delivery lies in the union of the most fervent Cantilena-style with that discretion in the use of metrical freedom, without which the Tempo rubato easily degenerates into the inartistic. As of chief importance, I would call attention to the fact that the impassioned Secondary Subject (from A minor on) must not be conceived too much in the Recitative-style. The rhythm (♩ ♩. ♬ ♩ | ♩ 𝄽 –) which appears frequently in the accompaniment, points to a careful treatment of the metre.

2) According to some other editions the rhythm is:

cresc.

poco riten.

delicatiss.

con forza

ff

a tempo

f

legg.

dolciss.

più f

ff

string.

raddolcendo

f p

smorz.

Viol.

con forza

3) Der untere Fingersatz rührt vom Autor her.

3) *The lower fingering is by Chopin.*

Viol.

cresc.

ff

Ped.

Fl.

f

fff

appassionato

f

pp

con forza cresc.

sempre più stretto

ff

sotto voce

Fl.

Clar.

Fl.

Clar.

f

Ped.

ff *con forza*

Ped.

p *smorz.*

Cor. *pp legg.*

Fl.

Ped. Ped.

velociss.

pp delicatiss.

legatiss. *dolciss.*

Ped.

rallent. *a tempo*

dim. *sosten.* *pp*

Ped.

con forza

dolciss.

appassionato

dim.

riten.

Tutti.

a tempo

Fl. Ob.

Viol.

Clar.

Fag.

dim. smorz.

Allegro vivace. (♩. = 69.)

1)

semplice ma graziosamente

sf *ben legato*

Tutti.

ff

Solo.

molto legato

cresc.

cresc.

Tutti.

Fl.

ff 2)

Cor.

Fag.

1) Der untere Fingersatz ist von Chopin.

2) Die folgenden sieben Schläge führt nach der Breitkopf-Härtelschen Partitur das Clavier zusammen mit dem Orchester aus.

1) *The lower fingering is by Chopin.*

2) *In the score of Breitkopf and Härtel, the following seven chords are executed by the pianoforte together with the orchestra.*

Solo.

riten. in tempo

leggieramente

f

Ped. ✻ Ped. ✻ Ped. 5 ✻

p

Ped. ✻ Ped. ✻ Ped.

cresc.

f

f

Tutti.

Clar.

mf

Fag.

Fl.

Viol.

Ob.

p

dim.

Viol. col legno

pp

Ped. ✻

Scherzando.

Solo.

poco riten.

a tempo

rubato

f

riten.

p

Fag.

risvegliato

sf

sf

rubato

p

pp

dolciss.

con anima

dolciss.

dim.

f

riten.

a tempo

Ped. Ped. Ped.

cresc.

legatiss. leggieriss. dim.

sf

Ped.

8 8

p

Ped. Ped. Ped. Ped. Ped.

rallent.

pp

smorz.

a tempo

risvegliato

cresc.

f

cresc.

ff

cresc.

ff

Tutti. **Solo.**

ff *p*

poco a poco rall.

dim.

dolciss.

Clar.

Clar.

riten.

pp

p

a tempo

ppp

leggieramente

riten.

a tempo

tr

(f) sf

Tutti.

ff

Solo.

riten. - - - a tempo

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

p

sf

f sf

con forza

Tutti.

ff p f f

3) Vergleiche Anmerkung 2 auf Seite 21.

3) Compare with Remark 2 on page 21.

Cor. de Signal.

Solo.

brillante

cresc.

legatiss.

cresc.

4) In den meisten Ausgaben steht das Sechzehntel senkrecht über dem Triolenachtel. Nach des Herausgebers Meinung darf es mit demselben zugleich angeschlagen werden. Aehnliche Licenzen der rhythmischen Notirung sind bei Chopin und Schumann nicht selten.

4) In most editions the sixteenth stands perpendicularly over the triplet-eighth. In the opinion of the Editor the two notes may be played simultaneously. Similar licences in the rhythmic notation are not rare with Chopin and Schumann.

f *cresc.*

sf

p *f*

f *cresc.*

sf

Ped. ✻

cresc.

fff

(trem.)

Tutti.

ff

Solo.

p

dim.

ff

f

cresc.

Tutti.

ff

fff